DOCUMENT RESUME

ED 255 056 FL 014 941

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TITLE Teaching Methodology: A Child-Centered Approach.
PUB DATE Mar 85
NOTE 16p.; Paper presented at the International Conference on Second/Foreign Language Acquisition by Children (Oklahoma City, OK, March 29-30, 1985).
PUB TYPE Reports - Descriptive (141) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Children; *Class Activities; *Classroom Techniques; Creativity; Dramatics; Educational Strategies; Elementary Education; *FLES; *Instructional Materials; Physical Activities; Program Descriptions; Realia; *Second Language Instruction; Singing
IDENTIFIERS *Iowa

ABSTRACT

An Ames, Iowa elementary school program of foreign language instruction adapted instructional approaches geared to older students to the needs of elementary school children by examining children's stages of development and the effects of these stages on the students' ways of thinking and acting. This examination of child development yielded results which were translated into the curriculum in: (1) the use of real objects that are attractive, sturdy, and clear symbols useful in language learning; (2) physical activity in the classroom for learning action verbs; and (3) opportunities for creative expression such as imaginative uses for objects or materials, chances to describe unusual happenings, songs and games, imitation, and dramatization. Original plays were used for a number of purposes: as motivation to continue learning, to encourage the children's creativity, to develop expressive speech, to encourage the students' self-confidence, to develop talents, and to promote parent involvement. The plays were based on themes in the vocabulary already learned, and were taken from the original idea through the rough draft and polishing stages by the children themselves. One student-developed play concerning animals and the woods is appended. (MSE)

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# TEACHING METHODOLOGY: A CHILD-CENTERED APPROACH

Note: This presentation corresponds to the topic: Available techniques, methods, texts, and materials for teaching a second/foreign language to children. The basic philosophy of the book: Conversational Spanish for Children: A Curriculum Guide will be described.

Interest in second language acquisition seems to be strongest in this country in areas where second languages are more commonly spoken: in large cities, around international ports and border states, and in communities in which large groups of immigrants settled and maintained their first language. But in the central part of the United States interest in second language acquisition has not been strong.

The Iowa Governor's Task Force Report on Foreign Language Studies and International Education (1983) describes Iowans as responsible, hard-working, and inclined to accept what they believe to be the "practicalities of life." According to the report, the typical attitude toward second language education of Iowans can be illustrated by the following: "No one ever uses a 'foreign' language." Learning a foreign language is a waste of time and money." "Travel is expensive and difficult, given our location" (p.11).

Yet not all Iowans would agree with these statements. Parents of grade school children are demonstrating a desire to provide second language classes for their children in spite of the school's reluctance to add new programs. In this last year I am aware of four communities in central Iowa which have begun extracurricular programs of foreign language in the elementary school (FLES).

Another good sign in Iowa is that the Iowa Humanities Board, in conjunction with the National Endowment of the Humanities, is providing funding to launch an Iowa FLES Newsletter which will be made available on request to all Iowans interested or involved in FLES programs. The first issue is to be published in April, 1985.

How did this interest in FLES develop in Iowa where support for foreign language programs has not been strong in the past? Of course it is impossible to know all the reasons, but three factors surely have had an impact:

1. The report of the President's Commission on Foreign Language and International Studies (1979) started Iowans thinking about second languages and stimulated the governor of Iowa to name a commission to study the situation of second language education in Iowa and to make recommendations based on its findings.

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2. The Iowa Governor's Task Force Report on Foreign Language Studies and International Education (1983) made several recommendations, one of which was to "promote a comprehensive foreign language and international studies program for Iowa." The report stated that this "program should extend from kindergarten through college and beyond, in a coordinated effort to reach all Iowans" ( p. 19).

3. Information in the media about on-going model FLES programs has also had an impact. The FLES program in Ames, Iowa, where I teach, was featured in the Iowa Public Television program Take One (1983). After this presentation we received numerous requests for information and visits by persons interested in beginning similar programs in their own communities.

Let me describe for you briefly the Ames FLES program. This program was started in 1976 by several parents who were interested in providing a second language experience for their grade school children. They hired a person to teach their children who was trained in elementary education and was also fluent in Spanish. They arranged for the Spanish classes to be held at their neighborhood school in the morning before the regular school day. Within two years parent volunteers had organized the Ames Foreign Language Association which sponsored extracurricular classes in French, German, and Spanish in all eight elementary schools of Ames. In just two years, 466 children were enrolled in these classes. Currently, parents pay fifty to sixty dollars for 36 hours of class in the school year. The classes meet twice a week for 45 minutes through a period of 24 weeks.

At first, the tutors planned their own lessons but it soon become evident that the program would be stronger and more respected in the community if curriculum guidelines were developed to help unify the goals and methodology of the program. I volunteered as curriculum coordinator and began the task of defining the curriculum together with another tutor.

The first step was the review of available curriculum guides to see how others had approached the problem. We found that most second language educators had adopted an audio-lingual approach in teaching children as advocated by Donoghue (1968). With the audio-lingual methodology, conversational skills are taught first, and reading and writing are delayed. Grammar is taught inductively, vocabulary is learned in meaningful context, and translation is avoided.

Even though we accepted this basic approach, the suggested methodology and classroom activities in the curriculum guides we reviewed seemed tremendously boring to children. We couldn't imagine children getting excited about learning to say in a second language: "Good morning. How are you? I am fine. What is your name? May name is Mary." The stilted question and answer approach used in most guides reminded us of the books about Dick and Jane that so many of us used in learning to read. Those books transmitted such a limited version of life that many children could not relate to them. Most real children don't speak or act like Dick and Jane, nor do they talk in English like they were being taught to talk in the second language!

We suspected that part of the problem for educators in developing programs for elementary school children, was that they were developing the curriculum based on their training and experience in teaching older students,

those of junior and senior high school. We decided to approach the development of the curriculum from the other direction. We sought to gain a better understanding of the interests and needs of the elementary school child, by examining the stages of development through which these children had just passed, and which continued to have a strong effect on their ways of thinking and acting.

Need for real objects

Let's begin by considering the infant who has just learned to grasp objects. The first thing that happens to any such object is that it finds its way to the child's mouth where the infant explores the taste and texture of the object. From this time through the next few years, the innate curiosity of children will lead them to grasp and explore first hand as many objects of their immediate world as they possibly can. They will discover the differences and similarities in textures, tastes, smells, sounds, colors - all those qualities of which the objects of our world are made. This period of exploration is of fundamental importance to the child's intellectual growth. The basis for all later intellectual understandings is being formed.

Through the preschool years children learn that they cannot always satisfy their curiosity first hand. There are times and situations in which they must be satisfied by "just looking" and not touching and manipulating objects. By the time children are in the elementary school they can usually judge fairly well when it is acceptable to touch a new object and when it is not. But during the grade school years children still are very curious and still derive tremendous pleasure out of touching and exploring objects first hand. It makes good sense to utilize this attraction children have for objects in the second language classroom.

It is true that grade-school children are well acquainted with how an apple looks, smells, feels, and tastes and that they can be taught the word for "apple" in the second language without using a real apple. But how much more memorable and pleasurable for them if you teach the word "apple" by having them, first - close their eyes; then - repeat the word "la manzana" as you hold the apple close to them so that they can smell it and guess what "la manzana" means. Next - have them open their eyes to see the apple as they hear and repeat "la manzana". Last - cut the apple into slices and let the children ask for it to be passed to them in the second language so that they can savor the flavor and texture of the apple as they learn the word for it: Páseme la manzana, por favor. (Pass me the apple, please.)

There are other advantages to using real objects in teaching vocabulary words besides stimulating the children's interest and motivation in learning. Real objects eliminate the need for translation. Children will avoid developing the cumbersome habit of translating to English each word they learn in the second language. They will be accustomed to seeing the object and knowing that it is "la manzana" from direct experience with the object - just as they learned the names for objects in their native language.

Real objects also provide variety in the classroom. Having several objects which represent each vocabulary word will make the frequent review which is an essential part of teaching a second language to children more interesting and enjoyable. How might the word "apple" be reviewed?

1) A plastic apple
2) A cardboard cutout of an apple
3) A flash card drawing of an apple
4) A flannel cutout of an apple.

Not every representation of the object is acceptable, however. There are three questions to keep in mind as you evaluate an object for use in the classroom:

1. Is it attractive? You want the object to motivate the children to participate in the activities. If it is unattractive to them it will not. Objects which are too familiar to them - a regular ball point pen, for example - aren't especially attractive. But a giant ball point pen would be attractive. Unusual size can make an ordinary object attractive. Be sure that the object is not more distractive than attractive. Wind-up toys that click and clatter are not good choices, no matter how attractive they may be to the children!

2. Is it sturdy? A papier-mache cow would be attractive to the children but it would be easily broken; a cow made of durable plastic would be a much better kind of object to use in the classroom. A colorful cutout of a butterfly from a magazine would also be attractive, but it would be almost as delicate as a real butterfly. Laminating it would make it sturdy enough for the children to use. All materials should be sturdy enough for the children to enjoy handling without fear of breaking them.

3. Is it a clear symbol? It is important that the object be easily identifiable by the children. If an object is to represent the concept "lion" it must look enough like a lion not to be confused with a cat or tiger. All teaching materials should clearly symbolize the concept being taught.

Real objects are especially important for the younger elementary school child and for beginning students in the language, but even the older elementary school children, who have moved on to conversation without objects present, still enjoy reviewing vocabulary with these objects.

Need for physical activity

Let's consider now another important characteristic of the elementary school age child by looking first at the toddler - the young child who has just learned to walk. What an exciting learning this is for children because it expands their world so much. Now they can move about and put themselves into contact with so much more of their surroundings. And "move about" is something that they do a lot of! Toddlers have an amazing level of physical activity. To understand clearly how different they are from adults in this - just try imitating every move that a toddler makes. It won't take long before you are exhausted but the toddler will still be full of energy. Their bodies seem to be compelled to keep in constant motion.

If we look at elementary school children, we see some of the tremendous need for physical movement still evident. These children are not physically able to sit quietly for long periods of time as we adults do. If children were here with us today, they would soon be squirming, poking, and bumping around. Instead of concentrating only on intellectual and verbal activity in

the second language classroom, how wise we would be to incorporate physical activity as an integral part of the classroom activities!

How could this be done? With action verbs! When children have learned several nouns such as cow, flower, dog, and banana, teach them to use these words together with an action verb command, for example: Touch the cow, please. Throw me the flower, please. Pass me the dog, please. Draw the banana, please.

With these commands children have a legitimate reason for being physically active in the classroom. They love this possibility and are able to stay interested longer and more intensely in the learning activities than if they were participating in the traditional physically passive activities, such as: What is this? It is a dog. What color is this? It is red.

There are other reasons for using action verb commands in the foreign language classroom. Let's examine all of the reasons why action verb commands should be used in the second language classroom:

1. The first reason, is, as we have seen, because these commands allow direct physical involvement in the classroom.

2. When children ask to have an object passed to them, and they receive it - they have a chance to explore that object first hand, and we know that they love this.

3. Within the limits that the teacher structures into an activity, the children decide what they want done to which object and by whom. They create their own sentences according to the model to express what they have decided: "John, throw me the dog, please." The fact that children have this decision making possibility allows them to participate actively intellectually as well as physically. How much more enjoyable this is for them than activities based on mere repetition and rote memory!

4. One of the most important reasons for using commands is that commands allow children to communicate meaningfully in the second language. Instead of answering questions, or describing or defining objects, they are learning to tell their companions what they want. They experience concretely the success of their communication as their companions respond physically to their commands. They get results from what they have learned to say - they know that this second language "really works!"

5. There are also advantages for the teacher in using action verb commands. The teacher can evaluate easily whether a child is understanding the meaning of a command or remembering what object a particular vocabulary word represents. If the child is asked to pass the dog, and he/she throws it - the child has not learned to differentiate between these two commands. If the child passes the cat instead of the dog, he/she has not yet clarified the meanings of these two vocabulary words.

6. Another advantage for the teacher is that commands help provide variety in the classroom activities. The various kinds of objects which represent a particular vocabulary word can be used together with the basic commands: touch, throw, pass, put on, and remove. By combining these five commands with five kinds of representations of a vocabulary

word - the real object, a toy model, a flash card, a paper cutout, or a flannel cutout - you can review the word "apple" in (5 x 5 = 25) twenty-five consecutive class periods without repeating the same activity once. The children enjoy the variety and so will you.

As you can see - action verb commands make good sense in the second language classroom.

Need for creative expression

Let's consider yet another important characteristic of children and one which has been virtually ignored in all of the second language teaching programs we reviewed: children's tremendous creative abilities. If you've ever had the opportunity to be around preschool age children you would know that at this age, children are particularly imaginative, spontaneous and expressive. They love to create the most unusual situations and scenes in their everyday play or as they converse with one another. Every parent or preschool teacher has many examples of their refreshing ways of thinking and viewing the world. Which of us would think of answering the question, "Why aren't you eating that last meatball on your plate?" with, "I can't eat it, it's taking a sunbath!"?

But even as delightful as their ideas may be, a certain amount of conformity is necessary in learning the basic skills taught in the elementary school, such as reading and writing. The children will soon have to make an "A" look like an "A" instead of laying it on it's side because "It's sleeping." Yet too often children's creativity is squelched in our school systems in the name of order, discipline, and the importance of learning the basics.

But it's not impossible to have our cake and eat it too! Children are much more likely to learn enthusiastically when their creative nature is respected. As teachers of second languages we need to open our eyes to the ways in which we can allow children to express their own thoughts and creative ideas in the classroom and to incorporate as many of their ideas as possible into our teaching. We will find that our students become more dedicated to learning a second language when they know that their teacher appreciates and respects their thoughts and ideas.

One way in which we demonstrate a respect for children's thinking, creative nature is in using the command structure (Pass me the pineapple. Throw me the ball.) With this structure we allow children to decide and express what they want done to which object, instead of asking them to participate in repetition of material which has little interest or meaning for them. Traditionally only the very advanced students are encouraged to use the language they have been studying in communication with others - but by then we have lost many of the less persistent students along the wayside. With the commands as a first step in the language, even the beginning students can experience the joy of meaningful communication in the second language.

There are many other opportunities for encouraging the children's thinking, creative nature in the regular classroom activities. The same activity can stimulate or discourage the children's self-expression depending on the way in which the teacher organizes it. For example, when the children are using the felt cutouts of the face parts the teacher will want them to place the parts in their normal positions while the children are still

affirming that "la nariz" means "the nose". But, when the children know the face parts well and these materials are being used in review - why not let the children place them in as crazy a position as possible? Children find it so satisfying and really funny to place the mouth on the forehead and the ear onthe chin, and why not? The review activity is more interesting to them and they appreciate the fact that the teacher is enjoying their imaginative ideas too.

This same principle can be applied when using the command "Draw" also. If a child is responding to the command "Draw the eye" and he/she draws a giant bloodshot eye - why not allow it? It may not appeal to our esthetic or artistic taste, but if the child has learned to respond correctly to the command "Draw" and this kind of eye is not interfering with their learning of the language, why not? The question then, that is important to remember, because it can help us determine what we will, and will not allow in our classroom is: Will it interfere with the learning of the language? It makes good sense to utilize the children's ideas and suggestions for activities, or variations for activities as long as they do not interfere with the learning of the language (and stay within the basic guidelines of respect for persons and things.)

By combining the learnings together in novel ways the class can also be more interesting to the children. They are the best ones for suggesting new variations on activities. For example, instead of always using the command "Touch the house" in the logical manner of touching the house with the hand the children have suggested touching the house with other known body parts. It is certainly more interesting to watch John touch the house with his nose or ear than with his hand! And it necessitates the learning of another pattern in the second language. Now that basic command "Touch the house," is expanded with a new phrase, "Touch the house with your ear."

Another activity that the children have enjoyed is placing the family members, cat, and dog in the toy house. The children describe what they are doing as they place the object in the house, saying, for example: "I put the mother in the kitchen." After doing this activity several times the children suggested also placing the farm animals in the house: "I put the cow in the living room." Which one of us would have though of such a fun idea?

Songs, and games are another area in which you can encourage the children to make creative suggestions for changes and adaptations. It seems that many songs and games suggested in second language teaching materials are rather dull and lifeless. For example the song "One, Two, Three Little Indians," is a song that is often suggested for use in second language classes because the tune is already known by the children, because of its use of numbers, and because it is repetitive and thus it is easy to learn the new words of the second language. But it's also quite boring. What suggestions have the children made to make it more interesting? Substitute cats, dogs, or even noses for the Indians - so that you have one little, two little, three little noses! It's also possible to use the numbers 11-20, or 21-30, instead of always using the numbers 1-10.

A commonly used song by Spanish teachers of children is one about "Los Pollitos," (The Chicks). In it the chicks say "pío, pío, pío" when they are cold and hungry:

Los pollitos dicen
Pío, pío, pío
Cuando tienen hambre
Cuando tienen frío

This song lends itself very naturally to the substitution of other animals instead of chicks. Soon the children were singing about the dog who would say "guau, guau, guau" when it was hungry and cold. It didn't take the children long to suggest that they could pretend to be those animals they were singing about. Sometimes the whole group imitated the animal and at other times, only one or several children did so.

One day when the large flannel board was left leaning up against the table while we were singing the song, one child suggested that the one imitating the animal come into the group from under the table and behind the flannel board, knocking it down in a dramatic entrance. Since the flannel board was sturdy enough to not be damaged, that is what the children did, thoroughly enjoying the activity. I'm sure that this interesting variation would never have occurred to any of us! It is easy to see that your children are your best sources of creative ideas!

Another way in which you can make a familiar song or poem with a strong rhythm more enjoyable for children is by encouraging them to find interesting ways to physically accompany the rhythm. We have a favorite Spanish poem about a kitten that runs away down San José Street, and who will be given coffee and French bread when it returns:

Mi gatito se me fue
Por la calle San José.
Cuando vuelva le daré
Una taza de café
Con pan francés.

After the poem was well-learned by the children I suggested that they keep the rhythm individually by clapping their hands. Later we kept the rhythm with our hands as a group, clapping first our own hands, then those of our neighbors on either side of us in the circle. The children then got together and planned as partners how they would keep the rhythm. They enjoy inventing new ways and love to share their invention with the group after we have finished the poem. Another variation on this activity is to ask the children to keep the rhythm with known body parts other than their hands, for example, with their heads, feet, or eyes. How would you do it with your eyes? Some children have blinked, others have switched their gaze from side to side, and still others have crossed and uncrossed their eyes!

Some songs lend themselves to dramatization. This is an area where children are at their very creative best! Remember that their play is frequently dramatic play: space adventures, dolls, etc. They are experts at dramatization. A Spanish song the children have enjoyed dramatizing is about a big bear and a little bear who go to the woods together, the big bear in front, and the little bear behind. The little bear says, the nonsense words "pa-pa, pa-pa, pa-pa" and the big bear responds, "pa-pa, pa-pa, pa-pa." The little bear is tired and can't walk any more, so what does the big bear do? He spanks him "chas, chas, chas."

I had debated for some time about using this song with the group, because of the spanking. But it didn't seem to worry them - in fact they thought it would be fun to dramatize! Since only two children can be bears, the others decided that they could be the woods. They enjoy placing themselves in dramatic and unusual positions as they become broken or fallen trees, bushes and rocks.

El oso y el osito
Al bosque juntos van.
El oso va delante
Y el osito va detrás.

El osito le dice
"Pa-pa, pa-pa, pa-pa,"
El oso le contesta.
"Pa-pa, pa-pa, pa-pa."

El osito, cansado,
No puede caminar.
El oso enojado
Le pega: chas, chas, chas.

Need for special activities

No matter how interesting each class period is for the children, a complete break from normal routines with the use of special activities seems to have a revitalizing effect on the teacher and the children. Although other kinds of activities could be used as the special activity, I have come to use original plays in Spanish with the groups I teach. These plays have been so good for our program that I would like to describe how we use them and what special benefits there are to using original plays with children.

Let's begin with the benefits of using original plays with children:

1. Motivation to continue learning. The children enjoy the preparation and presentation of the plays so much that it is the single most important reason why children return year after year to continue their study of Spanish.

2. Children's creativity. Besides serving as tremendous motivators, the plays are a wonderful outlet for the children's creativity. The children provide input as we choose the theme, develop the story-line, and decide on props and costumes.

3. Expressive speech. The plays are excellent for developing expressive speech. As the children learn the lines for the play they are encouraged to "act angry when they say angry words" - scowl, stamp their feet, shake their fingers. The children begin to really believe that with the second language they are learning they can express anger, joy, sorrow, and disbelief, just as they do in English. Most learners of a second language have not developed a real belief in the expressive possibilities of the second language. After all, in the second language classroom they rarely observe the expression of real feelings.

4. Self-confidence. The plays also develop a child's self-confidence. One mother confessed that she would not have believed that was her son performing in front of a group. Until this time he had refused to participate in school and church programs. His participation in the development of the play had gradually involved him so much he did not want to miss being a part of the performance!

5. Develop talents. The plays are a good opportunity for children to explore their talents and interests. One boy who delighted us with his depictions of bungling doctor, bland father, and lovable spider in our plays, later in junior high took part in community theater and had a lead role in the play "Auntie Mame."

6. Parent involvement. The plays also encourage parent involvement in the second language program: they help with makeup and costumes, provide props, take photographs or videotape the plays, and provide the treats afterwards. Since our program is extracurricular, the commitment of parent volunteers is essential to its vitality. The Spanish plays help convince parents of the value of the second language program.

How are the original plays developed? The first step is to review the theme areas of vocabulary that the children have been learning through the year and find those themes around which a play might be developed. For example, last year I suggested to one group: animals of the woods and breakfast foods.

Suggest those themes to the children and ask them to brainstorm ideas for a play which might utilize the newly learned vocabulary. Depending on the group, no further suggestions for themes may be necessary; but be prepared to stimulate their thinking (for example, by asking them to think of books, stories, or TV programs they have liked that might be adapted to a play). Also remind them of the basic tenant of brainstorming - no criticism of another person's idea.

The ideas suggested by the children can cover quite a range; the group that was planning around woods animals and breakfast foods, seemed to favor the woods animals. Their suggestions ranged from very involved and difficult plots to more manageable ones. Their suggestions were: The Dark Crystal; a story based on The Littles, who are mouse-sized people who live in the walls of your house without you knowing about them; a big man who tries to rule the earth and is defeated by Super Rabbit; and a boy who is lost at the zoo and is helped by the animals there. The favorite idea and the one that became the play was an adaptation of an idea from a book. A deer was shot and its antler taken by two hunters; all of the woods animals plot to capture the hunters, and thus teach them to respect the desire of the animals to lead a safe life in their home, the woods. In the end, the deer gets its antlers back, and the hunters, and all the woods animals become friends (See this play in the Appendix).

With the ideas suggested by the children develop the rough draft of the play. Make sure that the play contains natural dialogue even though the children will be using new grammatical constructions they have not yet studied. It is important to make the dialogue as realistic as possible. Be sure the plot has dramatic tension: something needs to be wrong, and in the resolution of the play, be corrected. Also consider the following factors:

1. The group's ability with the second language. The beginning groups have shorter lines, more repetition, the addition of songs, and a simpler plot than do the more advanced groups.

2. The number of children in the group. If there are few children in the group, they may have several parts. If there are many children in the group, they may share lines, or a line may be broken up between several persons.

3. The feasibility of props and costumes. Parents shouldn't go to expense and effort to provide costumes for the children. A child can be a snake with just a piece of shiny fabric draped on, rather than having a parent sew a sequined costume. The important thing is that the child feels like a snake - and with their wonderful imagination this is not hard for them to do.

When the rough draft is completed, share it with the children and ask them to make further suggestions to help "polish it." Add these final adaptations to the play. If the play is long ask each child to bring a blank cassette tape on which you record his/her part. Leave a silent space after each line so that the child can repeat the line after you. The children use these tapes to practice at home.

Next, use class time to practice the play. Be sure to remind the children to be expressive, to speak loudly, and to keep their face toward the audience when they are speaking. You may take all or only part of the class period for practicing the play. When the play is well-learned and the costumes and props are ready, hold a dress rehearsal at which time ask parents to take photographs or videotape the play.

Invite parents, friends, and teachers to a program at which each group presents its play. The children enjoy seeing the other plays as much as they enjoy performing their own. I'm sure you will find that plays are excellent special activities for your program.

Appendix

## Amigos Somos Ya!

by Marcia H. Rosenbusch

Characters:

El pájaro -
La serpiente -
El conejo -
El zorillo -
El lobo -
La ardilla -
El oso -
El ciervo -
El cazador 1 -
El cazador 2 -
El cazador 3 -

Scene 1: The animals are just waking up in the forest.

El pájaro: Pío, pío, pío. ¡Buenos. . .
La serpiente: . .días-s-s-s-s. . .
El conejo: . .a todos, a todas, a todos! (Said while hopping around.)
La ardilla: (counting his nuts) ¡Buenos días, amigos!

El oso: (Yawning) ¿Qué hacemos hoy?

(The deer yawns and goes back to sleep, snoring softly.)

El zorillo: ¿A ver, a ver?

El lobo: ¿Que día es hoy? (scratching his head)
El pájaro: ¿Navidad?
La serpiente: ¿Mi cumpleanos-s-s-s-s?
El conejo: ¿Vacaciones?
La ardilla: ¡Es lunes amigos!

(The sound of a shot is heard.)

El oso: ¿Qué pasa, qué pasa?
El zorillo: ¡Es un cazador!

(All animals except the deer begin to tremble from fear.)

El lobo: ¡Tengo miedo!

(The deer yawns and stretches slowly.)

El pájaro: ¡Qué. . .
La serpiente: . .notíc-c-c-c-cia. . .
El conejo: . .malísima!

El ciervo: (Stretching) Pero, qué es un cazador?
La ardilla: ¡Un cazador. . . (trembling)
El oso: . .es un hombre. . .
El zorillo: . .que mata . . .
El lobo: . .a los animales!
El ciervo: ¿Qué? ¡Yo no tengo miedo!

(Another shot is heard. All the animals except the deer dash off trembling to stage left. The deer continues to stretch, admire its antlers in the reflection in the water, and take a drink.)

(The hunters can be heard singing from off stage to the tune of "A Hunting We Will Go".)

Los cazadores:

¡Cazando vamos ya!
¡Cazando vamos ya!
¡Qué felicidad!
¡Cazando vamos ya!

(As they come onstage, they see the deer. They immediately stop singing and prepare their guns.
Cazador 1: ¡Un ciervo!
Cazador 2: ¡Qué grande!
Cazador 3: ¡Qué cornamentas! (Indicating the antler by pointing to his own head.)

Cazador 1: ¡Es mío! (He shoots and the deer falls)
Cazador 2: ¡Las cornamentas. . .
Cazador 3: . . son para casa! (They take off the antlers and all three leave singing their song again and carrying the antlers high.)

(The animals all return quickly to where the deer is lying.)

El pájaro: ¡Oh no!
La serpiente: ¡Pobre c-c-c-c-ciervo!
El conejo: ¡Está muerto!

(They all begin to cry.)

El ciervo: Oh-o-o-o (He begins to move and look about, dazed.)
La ardilla: ¡El ciervo está bien!
El oso: Pero pobrecito . . .
El ciervo: (Looking at the bear in surprise.) ¿Qué pasa?
El zorillo: Tú no tienes . . .
El ciervo: ¿Qué pasa, qué pasa? (worriedly)
El lobo: No tienes las cornamentas!

(El ciervo reaches for its antlers and when it discovers that they aren't there, begins to cry.)

El pájaro: ¡No llores . . .
La serpiente: . . nosotros-s-s-s-s . . .
El conejo: . . te ayudaremos!

(They whisper together, making their plan.)

Scene 2: The hunters are at their camp admiring the antlers.

Cazador 1: ¡Qué cornamentas!
Cazador 2: ¡Qué grandes!
Cazador 3: ¡Qué bellas!

(A moaning sound is heard and the hunters go with their guns to explore what it is. They find the bear lying on the ground.)

Cazador 1: ¡Un oso!
Cazador 2: ¡Qué grande!
Cazador 3: ¡Qué piel!

(The hunters get ready to shoot, but the other animals throw a net over them. The hunters tremble in fear while the animals all sing the following song together to the tune of "A Hunting We Will Go." They dance around the captured hunters.)

¡Cazando vamos ya!
¡Cazando vamos ya!
¡Qué felicidad!
¡Cazando vamos ya'

El pájaro: ¿Dónde están . . .
La serpiente: . . las-s-s-s-s cornamentas-s-s-s-s . . .
El conejo: . . del ciervo, del ciervo del ciervo? (hopping about excitedly)

El cazador 1: ¡Socorro! ¡Socorro!
El cazador 2: ¡Sálvanos! Sálvanos!
El cazador 3: ¡Ahí están! (pointing to the antlers by the campfire.)

La ardilla: ¡Ahí estan! ¡Ahí estan!
El oso: (putting the antlers on the happy deer) Bueno amigo. .
El zorillo: Y con los cazadores . .
El lobo: ¿Qué hacemos?

Cazador 1: Perdón . . .
Cazador 2: Señor ciervo . . .
Cazador 3: Perdón . . .
Los cazadores: ¡No cazaremos más!

(The animals all whisper together. Then they let the hunters out. The hunters break their guns and throw them away.)

El oso: Bueno, ¡aprendieron su lección!

(All the Animals cheer.)

(The animals and hunters hold hands, sing together the following song to the same tune as before, and dance in a circle.)

¡Amigos somos ya!
¡Amigos somos ya!
¡Qué felicidad!
¡Amigos somos ya!

(All come to the front of the stage and bow.)

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